

## STRATEGIC PLAN SUMMARY

The four main components of the Pratt Museum's Strategic Plan 2001-2004 are to 1) develop new benchmark exhibitions; 2) acquire land surrounding the Museum; 3) modernize operations support technology; and 4) expand the endowment and annual giving program to help ensure long-term financial stability of the organization. It is dedicated to advancing the Museum as a valuable resource in the local community and maintaining its national recognition as a leading small museum. Initiated by a 1996 NEH Self-Study grant, the Plan was developed by Staff and Board members through annual worksessions, staff planning meetings and community forums. In 2001, the Museum focused on beginning to broaden community participation, staff training and a visitor study in light of the goals established in the Strategic Plan. For example, we hosted a series of focus group and town meetings to gather story ideas and input for the Master Exhibit Plan. The goals, objectives and strategies are reviewed annually by Board and Staff to ensure the appropriateness of the institution's direction in collections, exhibitions and programs.

### Goals & Objectives From Strategic Plan 2001 – 2004

**Goal I: Enliven the visitor experience and foster a sense of wonder, curiosity and stewardship toward the region's cultural and natural resources.**

#### Objectives Key

▲ *in progress*

√ *completed*

■ *ongoing*

- A: Launch the Master Exhibition Plan, *Kachemak Bay: An Exploration of People and Place*. √
- B: Fully develop family/youth programs, particularly in the winter season, and integrate with the Master Exhibition Plan. ▲
- C: Strengthen the Humanities in the Museum and integrate with the Master Exhibition Plan. ■
- D: Strengthen the Arts in the Museum and integrate with the Master Exhibition Plan. ■
- E: Expand and strengthen sciences in the Museum and integrate with the Master Exhibition Plan. ■
- F: Install new activity centers on the Museum grounds. ▲
- G: Create additional program and workshop spaces. ▲
- H: Create a three-year program and exhibits calendar of events. √

### Goal II: Achieve Fiscal Stability

- A: Develop an annual strategic funding plan. √
- B: Develop an annual General Operating Fund Budget. √
- C: Create annual fund management tools. √
- D: Create a short-term and long-term Strategic Development Plan.
- E: Increase earned income capabilities. ▲

### Goal III: Develop outdoor program and support facilities

- A: Develop and overall site plan for the Museum grounds. ▲
- B: Determine parking needs; develop a plan to address those needs; integrate with overall site use plan. √
- C: Determine storage and/or shop needs and address those needs; integrate with overall site use plan. ▲
- D: Locate sites for outdoor program elements and develop prospectus for their development. √
- E: Develop prospectus and installation plan for outdoor performance space; integrate into overall site plan. √

F: Develop plan for an integrated outdoor signage program. ▲

G: Complete Forest Ecology Plan and outdoor exhibitions. ▲

H: Review and enhance Alaska Habitat Garden. ■

I: Develop plan for use of "Bogard" House. ▲

**Goal IV: Enhance and expand communication with Museum constituents and the community.**

A: Create an annual and a long-range Communications Plan. ▲

B: Continue and enhance publication of *The Pratt* newsletter. ■

C: Continue and enhance Museum Website. ■

D: Launch publication of a magazine of natural history.

E: Continue radio program "@ the Pratt". ■

F: Issue weekly news releases, in addition to special event news releases. ✓

G: Submit regular "Letters to the Editor" thanking volunteers and complimenting program successes. ■

H: Develop presence in regional and non-regional publications. ■

**Goal V: Improve technological and facility capabilities to increase service to Museum patrons, protect collections, and enhance staff efficiency.**

A: Upgrade LAN system. ✓

B: Install DSL service. ✓

C: Upgrade all workstations. ■

D: Acquire new office photocopier. ✓

E: Establish an electronic graphic arts workstation. ✓

F: Fully activate e-commerce and e-philanthropy capability of Website. ▲

G: Replace existing tables and chairs for public programs.

H: Install public address system.

I: Renovate lock and related security systems. ✓

**Goal VI: Support and enhance personnel resources.**

A: Establish funding for Exhibitions personnel. ▲

B: Establish funding for Technology personnel. ▲

C: Enhance support personnel salaries. ■

D: Enhance staff training and professional development opportunities. ■

E: Establish employer contribution to staff retirement program.

**Goal VII: Support collections care and management, conservation and growth.**

A: Support collections care and management, conservation, growth and use in research, exhibitions and programs. ■

B: Enhance public access to collections and information through Museum media centers and the Internet. ▲

## 1. Project Design

Extent to which the project proposes efficient, effective, and successful approaches to accomplish clear goals and objectives. If technology purchase is requested extent to which it will support the project or activity goals, and further the institution's strategic plan. If partnerships are supported by the grant, evidence that all partners are active contributors to and beneficiaries of the partnership activities.

The proposed funding in support of the Pratt Museum's *Kachemak Bay: An Exploration of People and Place Education Project* will make it possible to coordinate and expand our education programming. **Supporting lifelong learning**, it will introduce to all our audiences and better utilize our Phase I Master Exhibit Plan installation. On going planning for Phase II, with the themes Stewardship and People and Culture will be infused informed by this project as well. In 2005, the Museum is scheduled to complete the installation of Phase I, a ten year exhibit project titled *Kachemak Bay: An Exploration of People and Place*, encompassing audience research, planning, design, fabrication and installation. IMLS funding is sought to renew and revitalize the Museum's education program in relation to the new exhibits, *Kachemak Bay: An Exploration of People and Place*, for students, volunteers, and audience. Throughout this cross and multi-generational project the Pratt **will foster lifelong learning** using the following goals:

- 1) approach learning through innovative programs using exploratory, multi-disciplinary techniques and mentorships
- 2) enhance classroom learning and develop social and communication skills through a variety of informal learning opportunities
- 3) instill in our regional residents and visitors a deeper understanding of our community and each other
- 4) inspire creative thinking and action
- 5) provide dynamic cross-generational programs that ask universal questions about people and place and seek local answers, are co-developed with community, and awaken a sense of connectedness between people, animals, and place.

Elder, adult, student, and preschool programs are planned for the coming years to broaden and deepen existing education programs and relate them to the Museum's Master Exhibit Plan 2000-2009.

- **Supporting lifelong learning through educational programs - goals 1, 3, 4 & 5**

Annual educational programs for families and children of all ages, and adults, are a cornerstone of the Pratt Museum's presence in our community and one of the most vital ways in which we serve our diverse constituencies. Through this proposed funding the Museum will present new programs, based on Phase I exhibits, for preschool through elder age groups. **With improvements and additions to our website, we plan to increasingly share exhibits, program content, and standards based educational curricula with a local-to-global audience with a focus on our elder hostel visitors, one of the most enthusiastic of lifelong learning groups.**

From October through December, and again from February through April, the Museum is inundated with grandparents, parents, and children of all ages who come to participate in the Winter Hours Imagination Zone, or *WHIZ Kids*. The *WHIZ Kids* program is dedicated to using the Museum's resources, art, natural history, and the humanities to foster a sense of connection to this unique and special place in which we live. Our afternoon session aimed primarily at preschool and elementary-age children, is an interactive winter program that strives to encourage grandparents, parents and children to explore a wide variety of arts projects and academic subjects together as a family. **With this funding we would expand this three-day-a-week program, adding a year-round biweekly preschool /family reading and activity hour introducing young children to the Phase I exhibits as they gather to hear stories of local history and culture, meet local children's authors, and participate in the care and feeding of the intertidal creatures of our aquaria exhibits.**

- **Supporting lifelong learning through student programs and internships - goals 1, 2, 3, 4 & 5**

Each year the Pratt hosts approximately 2,500 students from around Alaska during the months of February, March, April and May and approximately 1,000 in September, October, November, and December as a part of the Museum's Education Program. Teachers and students are encouraged to tour the Museum with volunteer docents and Museum staff to explore a wide variety of exhibits and subject areas which are designed to complement statewide art, science and social studies curriculums and meet state and national educational standards. Our curricula are designed to provide age appropriateness and standards at the beginning of each activity or lesson. **A middle school dimension to this project is a Summer Adventure Program** lasting eight weeks. During June, July, and August students will design

and fabricate sculptural pieces for inclusion in *Facing the Elements* an exhibit along our Forest Ecology Trail. They will also learn how to give guided tours of this outdoor art show, how to interpret the Trail, how to use and interpret Phase I exhibitry, and explain and manipulate the Museum's interactive "bird-cam" technology for summer visitors, using technology more effectively to allow broad public access to a remote bird sanctuary. In the later part of their program, they will work with local "bone man" and natural historian Lee Post gaining an invaluable hands-on knowledge of mammalian skeletal structure, instilling in them a genuine appreciation of scientific inquiry.

**Additionally, a school-year, work-study and after-school program directed at struggling middle-school age students is designed to provide a deeper learning experience by matching students with mentors and creating opportunities that allow the students to develop a work ethic, social skills and knowledge from the new exhibitry to supplement their classroom studies.**

In addition to the *Summer Adventure Program*, the Pratt Museum will offer a *High School Intern Program* providing once-in-a-lifetime experiences to local high school students. Interns will be given the opportunity to join field research projects, act as mentors to the younger *Summer Adventure Program* participants, work as part-time Museum interpreters in the exhibit galleries, and learn about and use the Museum's digital video-editing technology to document their experiences **supporting lifelong learning**. Planned for the 2005-2009 seasons are bear, volcano, and archaeology camps with science mentors and field trips. The camps will be modeled on the following project description. During the past four-year program, Pratt Museum interns and staff joined the ***Kenai Fjords Project, a collaboration with Dr. Aron Crowell of the Smithsonian Institution's Arctic Studies Center***. A summer archaeology and oral history project was implemented on the outer coast of the Kenai Peninsula, where between 100 and 1200 years ago more than a dozen Alutiiq/Sugpiaq villages stood and where ancestral generations of present-day residents of Kachemak Bay lived. **The project brought together Alutiiq elders and students** and their stories of remembrance, archaeologists, and Pratt Alutiiq/Sugpiaq interns who excavated and followed artifacts back to the Museum for collections management training and exhibit interpretation. At the site, elders demonstrated traditional activities to students, and students and elders shared their experiences for Native cultural display facility and Museum audiences. This was an extraordinary opportunity for Alutiiq/Sugpiaq participants to uncover their ancestral heritage and interpret it firsthand. The Arctic Studies Center was a community partner with the Museum in this project.

If funded by other means, our collaboration with the Alaska Department of Fish & Game and Texas A& M research department will provide a remote brown bear viewing camera system for research and education. IMLS project funding would support hiring summer science interpreters and high school interns who will provide interpretation at a station housed in the Pratt Museum. Live video feed from the McNeil River State Sanctuary with interpretation will allow visitors to see bears in the wild in real time. Our interpreters and interns will spend at least one day in the field with bear experts learning about brown bear biology, behavior and habitat. At the Museum camera station they will share their knowledge and experience with visitors. In the past, when shared with the local cable network, the bears have become the program of choice for our community's assisted living facility residents. Caregivers reported a calming effect on the residents when they switched to the bears from the regular TV fare of soap operas and wrestling.

- **Supporting lifelong learning through festivals, and workshops - goal 3 & 5**

The idea of celebrating Alaskan Native culture through a festival began during a bentwood hat making workshop and grew into a biennial Labor Day weekend of sharing, *Tamamta Katurlluta – A Gathering of Native Tradition*. It features a *Vessel Landing and Beach Ceremony*, symbolizing the arrival of visitors and returning hunters. Welcoming dancers greet the boats and hunters who are blessed in the tradition of the host Russian Orthodox Kachemak Bay Native groups. A *Community Potluck* features foods from all participating cultures. *Traditional Skill Demonstrations* including *Native Youth Olympics* and *Native Harbor Seal Commission Biosampling Demonstration and Hunters Workshop*, an *Exhibition of Native Art*, storytelling, plays, and dance performances are some of the other highlights. Initial planning for 2006 brings an international dimension with invitations to tradition bearers from Russia's Kamchatka Peninsula.

**In order to provide a lifelong learning experience for the elders of our Native communities, we will add, with receipt of this funding, an elders and youth component to the festival where the two groups spend part of two days together viewing artifacts and videos, discussing important issues and telling stories.** Outreach from the Museum's education department to the tribal councils and resulting partnerships developed into the project *Cultural Traditions Revisited* that ended in 2001. The communities and the Pratt wish to redesign these workshops teaching

traditional skills and revitalizing language and culture. The new program will reflect surveys (identifying needs and skills to focus on) underway in the participating communities. **IMLS funding would allow us to implement this cross and multi-generational program.**

This project will allow all the people of Kachemak Bay to continue cultivating appreciation, creating dialogue and respect for the people and heritage of the Alutiiq /Sugpiaq homeland. The Museum facilitates traditional arts workshops by bringing Native tradition bearers and artists from around Alaska to demonstrate traditional arts such as storytelling, song, dance, doll making, beadwork, basket weaving, ivory and wood carving, mask making, skin sewing, and kayak building in remote Alutiiq/Sugpiaq villages. Artisans are also invited to take advantage of the Museum's high rate of summer visitation to demonstrate their skills and arts in the Museum's galleries and grounds. Beginning in summer 2003, for example, Alutiiq/Sugpiaq kayak builder Nick Tanape of Nanwalek built a traditional Alutiiq/Sugpiaq kayak and hunting gear at the Museum. Replicated artifacts from the workshops continue to be incorporated into Museum exhibitions, into newly constructed Native community display facilities in the form of a traveling exhibit, and educational programming, and ceremonies.

- **Supporting lifelong learning through community dialogue - goals 3 & 5**

The adult component of our lifelong learning project will be monthly *Community Conversations* facilitated by Dr. Deland Anderson and other facilitators appropriate to the topic. Members of the community will discuss issues of concern in a safe environment to promote reflection, tolerance, and sharing of stories. Conversation topics will reflect the health of our own community, planning for town and state growth, and other topics suggested by the community. These will be tremendously important opportunities to contemplate prominent humanities themes in the community. From these conversations, stories and ideas will be gathered for use in the Master Exhibition Plan 2005-2009, and Dr. Anderson and other facilitators will prepare a position paper for dissemination in the local newspaper, public radio, exhibit media corners, Museum web site, and the exhibit catalogue.

Recent years have seen impassioned public discussion of the unsettling and rapidly changing biological, social, and economic issues affecting our coastal fishing communities and shared maritime ecosystem. Consequently, the Museum has developed energetic cultural programming with homesteaders, fishermen, and Native Alaskans who have come to realize that their way of life is rapidly changing; a record of it must be preserved, and the lessons of their experience be communicated to residents and people from other communities. Gathering personal stories, images, artifacts, and historic data from these people, as well as serving as a community forum for discussion of important contemporary issues, will allow the Museum to be a place to ruminate upon our sense of place and what we envision for our future. Alaska is, in a sense, a living reflection of American history — where frontier mythology crosses into reality. For Alaskans, time and space have been foreshortened. Because we live in an information age when change occurs more rapidly and we have the technology to analyze it, the Museum strives to facilitate understanding of what pitfalls and opportunities lie ahead, and to help ourselves and our visitors make educated choices. This is an important role in **support of lifelong learning.**

## 2. Grant Program Goals

**Degree to which this project or program addresses the programmatic strategic goal the institution has identified on the face sheet as its chosen category.**

Inherent to and embedded within the Museum's planning process is a strong desire to strengthen opportunities for **lifelong learning**, to expand our educational services to more effectively reach all residents of and visitors to our community, to specifically plan exhibits and programs that will unite and excite families and children of all ages, and to use a variety of technological resources (of our own design and of commercial production) as effectively as possible to support our goals and fulfill our mission. For visitors, experiences of the inhabitants, both human and non-human, of Kachemak Bay will offer a palpable reminder of community and its relationship to place that may be applied elsewhere. By viewing, hearing, and working hands on with historical data, folk narratives, film and video footage, and photographs of the physical and spiritual aspects of living and working in Kachemak Bay, all students and visitors will enrich their lives and find personal meaning in community — this one and perhaps others. Through community educational programming of varying structure for diverse age groups, we will be able to discuss and discover important issues and views in order to better craft our own future. We believe that this egalitarian, holistic approach to understanding community through heritage, the natural world, and contemporary issues will **encourage**

**lifelong learning** and have a significant impact on our Pratt Museum institutional culture, our community, and other museums.

We are dedicated to fostering a sense of belonging by provoking reflection and dialogue on what it means to be here. Public programming will provide unique opportunities for families, the community, and the general visitors to view and participate in a wide variety of exhibits and activities. Programming serves a broad cross section of ages and fosters professional techniques, deepens appreciation for the arts, sciences, and humanities, inspires creativity, and imbues informal learning with a sense of understanding of people, animals, and place. The Museum staff has invited people in the communities of Kachemak Bay to share their stories and asked them to reflect on the place in which they live. We have sought to probe the different meanings that place has to different people, how people come to consider a place home, how we are connected to one another, how we get by, how the increasing pressures of change will affect people, and what can we learn from other communities that have undergone the changes that we face. By examining self and place, community museums tender an invaluable stimulus, not to the local economy, but to the local humanity. They foster humanitarian values and bring out the excellence of community through whirls and eddies of engaging dialogue. And, it insures that museums, in times of change, remain a keystone organization in their communities — their keeping place **supporting lifelong learning**.

### **3. How the Project Fits into Strategic Plan and Mission**

**Evidence that the project or activities fit into and further the institution's strategic plan and mission. Extent to which the project is of sufficient scope to effect systematic change within the organization and/or expand institutional capacity to carry out strategic goals.**

Our project activities fit within the Museum's Strategic Plan 2001-2004 and the Master Exhibition Plan 2000-2009: *Kachemak Bay—An Exploration of People and Place*. In order to develop the Master Exhibition Plan, we took the very questions we ask ourselves as a community and what visitors have repeatedly told us they want to know, and let these questions become the foundation of our new exhibitry. The purpose of the exhibits is to awaken a sense of connectedness between people, animals and place. The principal idea is that the interplay of shaping and being shaped by our environment defines us. Consequently, the *Kachemak Bay, Alaska: An Exploration of People and Place* Master Exhibition Plan Phase II, which this proposed project will be informed by, is a part of, and has been identified as the guidon goal in the Museum's 2005-2009 strategic plan.

The **supporting lifelong learning** goal is clearly articulated in the Pratt Museum's Mission Statement, dedicating the Museum to "the process of education by exploring the natural environment and human experience relative to the Kachemak Bay region of Alaska and its place in the world. The Museum seeks to inspire self-reflection and dialogue in its community and visitors through exhibitions, programs, and collections in the arts, humanities, and sciences." The intent of our Mission is embodied in the lively, open, people-centered exhibitions and programs we plan, and reflected in the closely connected communities of Kachemak Bay.

The scope of the project is contained in the educational component of the 2000-2009 Master Exhibition Plan. This plan has already begun to bring about systemic change in the Museum, as discussed in section four, below. The educational component is a necessary part of the greater plan for new exhibits and related programming that will enable the success of the Master Exhibition Plan. 2005-2007 is perfect timing for implementation of this project, as it will follow the completion of installation of Phase I exhibits, allowing the programs to develop around these new educational tools. Completion of this project will expand our institutional capacity to carry out our goal of intimately involving our community in our new exhibits. The long process of planning, implementation and use of our new exhibits has been strategic at every step to ensure that our change is systemic, effective and true to the community needs that prompted the process.

### **4. Strategic Plan: Mission and Finances**

**Evidence the Museum's strategic plan had community, board, and staff involvement, supports the goals and needs of both the Museum and its community, and ensures the Museum's long range financial stability.**

The Museum's 2000-2009 Master Exhibition Plan for new exhibits and public programs has guided the Museum's overall strategic planning processes in 2001 and again in 2004-2005. The Master Exhibition Plan was created in two

phases: the first was a Self Study, funded by the National Endowment for the Humanities (NEH), that resulted in a new community-based vision for the Museum, revision of the Mission Statement, staff travel to western museums, and identification of the focus and dynamics of the Museum's exhibitions and public programs. The second phase, completed in December 2000, was the Planning Project also funded by NEH. Through consultation with scholars and tradition bearers, staff research and study travel, community discussion, and consultation with a designer and evaluator, the Museum developed the Master Exhibition Plan, which provided the foundation for our proposed exhibits and programming in the 2001-2004 Strategic Plan. In 2001 and 2002, the Museum focused on broadening community participation, thematic research, staff training, a visitor study, collecting stories, and building a body of relevant work in careful preparation for implementation of the Master Exhibition Plan. For example, we hosted a series of focus groups and town meetings to gather story ideas and input for the exhibitry, conducted research on the meaning of place, completed a community-based video on homestead life for future exhibition, and conducted a visitor survey to test audience knowledge, exhibit delivery preferences, and subject interests. We plan to use these same techniques again with our community, staff and Board as we embark on our 2005-2009 Strategic Plan, with the Master Exhibition Plan as the cornerstone.

The Museum is committed to building strong community partnerships. In the process of gathering community stories, special efforts to involve reticent, silent, outsider, and non-participatory groups in the community have been made. The Museum has reached out to open lines of communication, build trust, and develop programming with Native villages around Kachemak Bay. For the last decade the Museum has collaborated with the Native communities of Kachemak Bay to develop educational programming, which serves both Native goals and the Museum's Mission. Tradition bearers from around the state of Alaska have shared their skills, knowledge, and language in workshops and in the biennial *Tamamta Katurlluta – A Gathering of Native Tradition* festival. Given that Native Alaskans often feel invisible today in urbanizing areas, integrating traditional and contemporary lifestyles into new exhibitry is essential. Ongoing collaborations are being documented to focus the community-driven exhibit development process and illuminate contemporary life in Kachemak Bay while providing a forum for this important issue.

Long range financial stability of the Museum is supported by the City of Homer's inclusion of the Museum as an individual line item in their budget. The Board and staff of the Museum work closely together as a part of the Strategic Planning process to identify and pursue funding from public and private sources at the local, state and federal levels. The combination of solid support from local sources such as membership dues and business sponsorships, with continuing annual support from the Alaska Humanities Forum and the Alaska State Council on the Arts, allows us to leverage additional funding.

## 5. Appropriateness of Project for Institution and Audience

**Evidence that the project designers have appropriately identified an audience, performed formal and informal assessments of their needs, and have designed this project as the best solution to answer those needs.**

Balancing the needs of our many generational audiences is essential. The *Kachemak Bay: An Exploration of People and Place Education Project* will accommodate cross and multi-generational needs and desires for **lifelong learning opportunities** with a wide variety of programs for multiple learning styles and, where appropriate, based on state and national standards. The project addresses differing community perspectives and changing elements as well as needs for regional interpretation. Through informal community questionnaires, town meetings, and visitor surveys, the Museum identified people, maritime culture and environment as the themes of highest interest to the public. Through teacher evaluations, visitor comment cards, and gallery observation, we know that visitors are very curious about the people and animals in our community, how they got here, the life choices they made as they chose to stay and build community, and how they survive here. A front-end visitor survey (see Visitor Study in Attachments) found that Pratt Museum visitors (both local residents and summer travelers) are a highly educated and more sophisticated audience than many museums enjoy, are open to a wide range of exhibit styles and experiences that effectively communicate content, and enjoy being challenged. In the visitor survey, both resident and non-resident audiences were most interested in the following subject areas, listed in order of visitor preference: 1) an understanding of the people and animals who have lived here, 2) some of the challenges of living here, and 3) how people make a living here. These themes and modes of information delivery are the cornerstone of our planned programming.

Critical to the success of this project are the front end, formative, summative, and outcome-based evaluation plans formulated by Wendy Meluch of Visitor Studies Services that allowed staff to challenge their assumptions, learn from their successes and mistakes, and improve the quality of exhibitions and programs. Front-end evaluation included testing for familiarity with ideas and vocabulary, assessing visitor interest in proposed exhibit and program content and stories, and probing to ascertain how visitors perceive and/or misunderstand it. Formative evaluation included testing prototypes with visitors to evaluate varying styles of information delivery. Visitors were asked to comment on the programs and then interact with prototypes under observation. Alternatively, visitors were observed unobtrusively as they participated in the programs and used the prototypes without being cued to do so. After they finished, visitors were approached and interviewed. Summative evaluation included tracking and timing studies to show how visitors used the new exhibits, whether sections were getting overlooked and what elements were most engaging. Cued and non-cued exit interviews revealed how effective exhibits are at communicating their messages to visitors. The outcome-based evaluation studies were designed and conducted with local residents, summer tourist audiences, as well as website visitors. Survey and questionnaire instruments made use of a variety of question types to assess the experience and impact of the exhibits and programs on the individual. Open-ended questions helped identify unexpected outcomes of these activities. Areas of inquiry went beyond simple matters of learning and recalling content to address more personal impacts of the exhibits and programs. The *Pratt Museum's Kachemak Bay: An Exploration of People and Place Education Project* was designed with the results of these studies as guide. Designed to both **broaden and deepen lifelong learning** this project will use similar outcome-based evaluation tools to evaluate the impact of the separate programs, their effect on participants. Providing expanded programming that focuses audiences on our new and very well received Phase I exhibitry will help build institutional capacity as people see the value of this innovative approach and secure support for Phase II and long-term sustainability of the Pratt Museum.

## 6. Project Resources: Time & Budget

**Evidence that the Museum will effectively complete the project to a successful conclusion through the wise deployment of its resources, and that the projects financial management will be sound.**

The Pratt Museum has established a distinguished track record of producing multidisciplinary, issue-oriented exhibitions and programs of national stature, such as *Darkened Waters: Profile of An Oil Spill*, a traveling exhibition on the Exxon Valdez tragedy; the *Sperm Whale Project*, an award-winning Museum/school collaboration advancing experiential marine science; and the *Kachemak Bay Discovery* marine science education initiative featuring live, remote, visitor-controlled video technology. As with these earlier major projects, the Pratt Museum will employ its Staff Planning Team as the principal management tool for successful completion of this *Kachemak Bay, Alaska: An Exploration of People and Place Education Project* and Phase II of *Kachemak Bay, Alaska: An Exploration of People and Place* exhibitry. The team is chaired by the Museum Director and composed of core Museum staff — the Director of Exhibitions and Education, Education Coordinator, Visitor Services Manager, Curator of Collections, Special Projects Coordinator, and Office Manager. For several years, the Staff Planning Team has been meeting weekly to develop, prototype, and integrate community in the Museum's Strategic Planning process. This is the group that will oversee and drive the present project to completion. Specific responsibilities for managing this project are discussed in the Personnel section of this Narrative.

The annual fundraising plan centers on a variety of earned income efforts, grant proposals, and sustaining funds. The Pratt Museum has a particularly strong record of developing partnerships for its principal projects. For example, development of products for the Master Exhibition Plan is being funded by a variety of sources. The Alaska Humanities Forum, Lila Wallace-Reader's Digest Fund for Folk Culture, Chugachmiut, and The Homer Foundation have funded oral history and community-based video programs. Native programming includes funding from The Trust for Mutual Understanding, Alaska Humanities Forum, National Park Service Historic Preservation grants, Cook Inlet Region Incorporated and Foundation, Chugach Alaska, Inc., Chugach Heritage Foundation, Kenaitze Tribe IRA, English Bay Corporation, Nanwalek IRA, Port Graham Village Council, Seldovia Village Council, and the Seldovia Native Association. Howard Hughes Medical Institute (HHMI) supported website redesign. Robotic video cameras, curriculum development, and scientist mentor programming has been funded by HHMI, Skaggs Foundation, Toyota USA, and National Fish and Wildlife Foundation. The Museum will continue to develop proposals for programmatic elements to the Alaska Humanities Forum, Alaska State Museum Grants-In-Aid, Alaska State Council on the Arts,



Conoco Phillips, Skaggs Foundation, Wells Fargo Alaska, and the Carl E. Wynn Foundation, all of which have been previous Museum funders.

The Board Finance Committee adopted an "organizational prior approval system" in October 2002 for the management of major grant monies to provide the Pratt Museum staff and project directors with written procedures to review and approve the expenditure of project funds, the extension of grant periods, the management of project costs prior to the beginning date of an award, and budget revisions. This Board policy mandates that proposed changes must be reviewed at a level beyond the project director and that proper documentation be compiled for all such work. The Pratt Museum's financial management has been structured to meet the following standards, 1) that the accounting system provide accurate, current, and complete disclosure of all financial transactions, 2) that all supporting documentation is clearly identified with each funding source and general ledger accounts which are to be charged or credited, 3) that effective internal control and accountability is maintained for all cash, real and personal property and other assets, 4) that records of expenditures are maintained for each grant project by the cost categories of the approved budget and are compared with budgeted amounts quarterly, 5) that the terms and conditions of the grant award are followed in determining the reasonableness, allowability, and allocability of costs. These procedures already in place in our institution support our capability to carry out our proposed project to its successful completion.

## 7. Resources: Personnel and Technology

**Evidence that the project personnel are qualified, in terms of experience and expertise, to meet project goals and can commit adequate time to manage and implement the project's activities.**

The Museum Staff Planning Team will meet weekly throughout the project to review and evaluate progress, brainstorm, assign tasks, and coordinate communications. The Staff Planning Team includes five core staff members. **Heather Beggs**, Museum Director, has held museum administrative positions and has advised cultural nonprofit organizations on legal and business issues. As chair of the Staff Planning Team, she will monitor the project's grounding in the Museum's strategic plan and facilitate the timely completion of project goals within the overall framework of Museum programs. **Gale Parsons** is Director of Education and Exhibitions and Project Director. She has taught K-12 art in public and private schools, as well as undergraduate and graduate courses at the University of Alaska. Innovative, interdisciplinary projects blending art with language arts, drama, music, dance, social studies, and natural history are her forte. As exhibit designer/informal education specialist, Gale will oversee the exhibits and programming schedule and translate staff and community ideas into reality. **Lindsay Rae Hallet** is Education Coordinator. Lindsay mentored and worked as educator for middle and high school students in Scotch College in Adelaide, Australia. Her informal education experience includes work with Marden Farm and the South Harting School District in Great Britain. Extensive training in education theory and methodology in a Canadian certification program prepared her to incorporate state and national standards. As educator/audience advocate, she will facilitate education goals, develop exhibit thematic content appropriate to audience knowledge level and interests, and develop and conduct associated educational programming. **Elizabeth Ann Webb** is Curator of Collections and the Master Exhibit Plan's Project Director. She has 32 years experience as a curator, and has been active in state, regional, and national museum organizations. An interpretive specialist, she is involved in the statewide *Communities of Memory* oral history project, is President of the Kachemak Heritage Land Trust, and is co-founder of the Homer Town Square Project. **Michael O'Meara** is Special Projects Coordinator. He is a former public school teacher whose extensive experience in research, curriculum development, and project design make him at home with the work of exhibit production and project administration. Mike administers the *Darkened Waters* and *Kachemak Bay Discovery* projects, allowing him to apply his organizational and people skills in bringing together individuals with divergent perspectives and conflicting agendas in ways that help clarify highly contentious and confusing topics. **Wendy S. Meluch**, Visitor Studies Consultant, combines technical expertise in evaluation with an educational background. Wendy participated in the NEH Planning phase, and in 2001, she conducted several visitor studies at the Pratt, also training staff and students. Wendy holds a B.A. in Anthropology, B.A. in Business Administration, and M.A. in Museum Studies. Wendy will perform front end, formative, summative, and outcomes-based evaluations of exhibitions and programs, and will introduce youth participants in the Museum's educational programs to the evaluative process. **Dr. Deland Anderson** is adjunct faculty of the University of Alaska Anchorage, Kachemak Bay Campus. He is the facilitator and documentor for the Museum's *Community Conversations* program and is a consultant for the Master Exhibit Plan and this project.



# Project Budget Form

## SECTION 1: SUMMARY BUDGET

Name of Applicant Organization Pratt Museum / Homer Society of Natural History

IMPORTANT! READ INSTRUCTIONS ON PAGES 3.4-3.5 BEFORE PROCEEDING.

### DIRECT COSTS

	IMLS	Applicant	Total
SALARIES & WAGES	<u>87,950</u>	<u>97,530</u>	<u>185,480</u>
FRINGE BENEFITS	<u>14,728</u>	<u>78,392</u>	<u>93,120</u>
CONSULTANT FEES	<u>8,000</u>	<u>19,750</u>	<u>27,750</u>
TRAVEL	<u>11,600</u>	<u>16,000</u>	<u>27,600</u>
MATERIALS, SUPPLIES & EQUIPMENT	<u>9,000</u>	<u>45,000</u>	<u>54,000</u>
SERVICES	<u>0</u>	<u>0</u>	<u>0</u>
OTHER	<u>0</u>	<u>190,000</u>	<u>190,000</u>
<b>TOTAL DIRECT COSTS</b>	<b>\$ <u>131,278</u></b>	<b>\$ <u>446,672</u></b>	<b>\$ <u>577,950</u></b>
<b>INDIRECT COSTS</b>	<b>\$ <u>18,000</u></b>	<b>\$ <u>36,000</u></b>	<b>\$ <u>54,000</u></b>

**TOTAL PROJECT COSTS \$ 631,950**

**AMOUNT OF CASH-MATCH** \$ 104,142

**AMOUNT OF IN-KIND CONTRIBUTIONS** \$ 378,530

**TOTAL AMOUNT OF MATCH (CASH & IN-KIND CONTRIBUTIONS)** \$ 482,672

**AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS** \$ 149,278

**PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS** 31 %  
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another federal agency?  
(Please check one) ☐ Yes ☒ No

If yes, name of agency \_\_\_\_\_

Request/Award amount \_\_\_\_\_



**PROJECT BUDGET FORM****Section 2: Detailed Budget**

Year 1 - Budget Period from 8/1/05 to 7/31/06

*PRATT MUSEUM - Homer Society of Natural History, Inc.***Salaries and Wages (Permanent Staff)**

<i>name/title</i>	<i>no.</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	1	50% of \$36,000	9,000	9,000		18,000
[REDACTED]	1	25% of \$41,000	1,000	9,250		10,250
[REDACTED]	1	10% of \$48,000	-	4,800		4,800
[REDACTED]	1	10% of \$16,000	800	800		1,600
[REDACTED]	1	10% of \$31,000	1,000	2,100		3,100
<b>Total Salaries and Wages</b>			11,800	25,950	-	37,750

**Salaries and Wages (Temporary Staff Hired for Project)**

<i>name/title</i>	<i>no.</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	1	500 hrs @ \$25	5,000	7,500		12,500
[REDACTED]	1	2080 hrs @ \$15	23,700	7,500		31,200
[REDACTED]	4	320 hrs @ \$8 x 4	3,000	7,240		10,240
<b>Total Salaries and Wages</b>			31,700	22,240	-	53,940

**Fringe Benefits**

<i>rate</i>	<i>salary base</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
29.0% of	\$ 37,750	3,422	35,268	-	38,690
12.0% of	\$ 53,940	3,804	4,066	-	7,870
<b>Total Fringe Benefits</b>		7,226	39,334	-	46,560

**Consultant Fees**

<i>name/type of consultant</i>	<i>rate of compensation</i>	<i># days (or hours) on project</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	\$75 per hour	65		4,875		4,875
[REDACTED]	8 community programs at \$500		4,000			4,000
<b>Total Consultant Fees</b>			4,000	4,875	-	8,875

**Travel**

<i>from/to</i>	<i># persons</i>	<i># days</i>	<i>subsistence costs</i>	<i>transportation costs</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
Homer/villages	18	2	3060	2700	2,700	3,000		5,700
Kenai Fjords/Homer	6	16	1440	600	1,040	1,000		2,040
Homer/McNeil Sanctuary	6	7	630	3000	630	3,000		3,630
Homer/Augustine Volcano	6	7	630	1800	1,430	1,000		2,430
<b>Total Travel Costs</b>					5,800	8,000	-	13,800

**Section 2: Detailed Budget**  
Year 1 - Budget Period from 8/1/05 to 7/31/06

*PRATT MUSEUM - Homer Society of Natural History, Inc.*

**Materials, Supplies, and Equipment**

<i>item</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
WHIZ Kids program	\$75 per week (per prototype actual costs)	1,500	-		1,500
Summer Adventure Program	\$25/child per week + \$2,000 mammal prep	2,000	2,000		4,000
Intern Program	AV supplies, bone prep kits, individ projects	1,000	-		1,000
Remote Cameras	\$8,000 reinstallation; \$25,000 new system		33,000	-	33,000
<b>Total Cost of Materials, Supplies, &amp; Equipment</b>		<b>4,500</b>	<b>35,000</b>	<b>-</b>	<b>39,500</b>

**Services**

<i>item</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
<b>Total Services Costs</b>		<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Other -Pending**

<i>item</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
Community Partner expenses	Alaska Volcano Observatory			20,000	20,000
Community Partner expenses	Kenai Fjords Project/Arctic Studies Institute			75,000	75,000
<b>Total Other Costs</b>		<b>-</b>	<b>-</b>	<b>95,000</b>	<b>95,000</b>

**TOTAL DIRECT PROJECT COSTS**

**\$65,026    \$ 135,399    \$ 95,000    \$ 295,425**

**Indirect Costs**

Rate A, not to exceed 15%

Total direct project costs	295,425
Less: equip, services, partnerships	(95,000)
Modified total direct costs	200,425

**TOTAL INDIRECT COSTS CHARGED TO**

**\$ 9,000    \$ 18,000    \$ 27,000**

IMLS 2005 Museums for America Grant

**PROJECT BUDGET FORM**

**Section 2: Detailed Budget**

Year 2 - Budget Period from 8/1/06 to 7/31/07

PRATT MUSEUM - Homer Society of Natural History, Inc.

**Salaries and Wages (Permanent Staff)**

<i>name/title</i>	<i>no.</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	1	50% of \$38,000	9,500	9,500		19,000
[REDACTED]	1	25% of \$43,000	1,250	9,500		10,750
[REDACTED]	1	10% of \$50,000	-	5,000		5,000
[REDACTED]	1	10% of \$18,000	900	900		1,800
[REDACTED]	1	10% of \$33,000	1,100	2,200		3,300
<b>Total Salaries and Wages</b>			12,750	27,100	-	39,850

**Salaries and Wages (Temporary Staff Hired for Project)**

<i>name/title</i>	<i>no.</i>	<i>method of cost computation</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	1	500 hrs @ \$25	5,000	7,500		12,500
[REDACTED]	1	2080 hrs @ \$15	23,700	7,500		31,200
[REDACTED]	4	320 hrs @ \$8 x 4	3,000	7,240		10,240
<b>Total Salaries and Wages</b>			31,700	22,240	-	53,940

**Fringe Benefits**

<i>rate</i>		<i>salary base</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
29.0% of	\$	39,850	3,698	34,993	-	38,690
12.0% of	\$	53,940	3,804	4,066	-	7,870
<b>Total Fringe Benefits</b>			7,502	39,058	-	46,560

**Consultant Fees**

<i>name/type of consultant</i>	<i>rate of compensation</i>	<i># days (or hours) on project</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
[REDACTED]	based on Phase I proposal			10,000		10,000
[REDACTED]	\$75 per hour	65		4,875		4,875
[REDACTED]	8 community programs at \$500		4,000			4,000
<b>Total Consultant Fees</b>			4,000	14,875	-	18,875

**Travel**

<i>from/to</i>	<i># persons</i>	<i># days</i>	<i>subsistence costs</i>	<i>transportation costs</i>	<i>IMLS</i>	<i>Applicant</i>	<i>Partners</i>	<i>Total</i>
Homer/villages	18	2	3060	2700	2,700	3,000		5,700
Kenai Fjords/Homer	6	16	1440	600	1,040	1,000		2,040
Homer/McNeil Sanctuary	5	7	630	3000	630	3,000		3,630
Homer/Augustine Volcano	5	7	630	1800	1,430	1,000		2,430
<b>Total Travel Costs</b>					5,800	8,000	-	13,800

**Materials, Supplies, and Equipment**

item	method of cost computation	IMLS	Applicant	Partners	Total
WHIZ Kids program	\$75 per week (per prototype actual costs)	1,500	-		1,500
Summer Adventure Program	\$25/child per week + \$2,000 mammal prep	2,000	2,000		4,000
Intern Program	AV supplies, bone prep kits, individ projects	1,000	-		1,000
Remote Cameras	\$8,000 reinstallation		8,000	-	8,000
<b>Total Cost of Materials, Supplies, &amp; Equipment</b>		4,500	10,000	-	14,500

**Services**

item	method of cost computation	IMLS	Applicant	Partners	Total
<b>Total Services Costs</b>		-	-	-	-

**Other -Pending**

item	method of cost computation	IMLS	Applicant	Partners	Total
Community Partner expenses	Alaska Volcano Observatory			20,000	20,000
Community Partner expenses	Kenai Fjords Project/Arctic Studies Institute		-	75,000	75,000
<b>Total Other Costs</b>		-	-	95,000	95,000

**TOTAL DIRECT PROJECT COSTS**

**\$ 66,252 \$ 121,273 \$ 95,000 \$ 282,525**

**Indirect Costs**

Rate A, not to exceed 15%

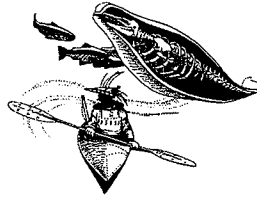
Total direct project costs	282,525
Less: equip, services, partnerships	(95,000)
Modified total direct costs	187,525

**IMLS Applicant Partners Total**

**TOTAL INDIRECT COSTS CHARGED TO**

**\$ 9,000 \$ 18,000 \$ 27,000**





## BUDGET JUSTIFICATION

### I. Salaries and Wages (Permanent Staff)

The Project Director is the Museum's **Director of Education and Exhibits** who will spend 50% of her time planning, overseeing, and implementing the project's general progress. This project funds educational programs planned between August 2005 and July 2007, all of which will be initiated and accomplished under her direction. This is in keeping with her current job description and responsibilities.

The **Curator of Collections** and **Master Exhibition Plan Director** primary function is to ensure the appropriate integration of the Museum's planned exhibits and programs with the umbrella themes and concepts of the Master Exhibit Plan. She will spend 25% of her time working with the Education and Exhibit staff to plan, develop, and integrate the project. General curatorial functions of her office are to be scaled back slightly, with several routine functions being assumed by volunteers trained during the past four years.

General oversight is the responsibility of the **Museum Director**, whose primary function, apart from review with the Project Director, will be development of the Museum's funding strategies and initiatives. IMLS funding is not requested for this position.

The **Bookkeeper** is responsible for the general finances of the Museum and shared management of project budgets. She will spend 10% of her time on this project, and her normal duties will not be unusually impacted.

General secretarial tasks, accounting, and publicity are the duties of the **Office Manager**. She will devote 10% of her time to helping facilitate this project, which is in keeping with her current job duties.

### II. Salaries and Wages (Temporary Staff)

Temporary staff will be hired to accomplish specific program goals for the WHIZ Kids, Summer Adventure Program, Summer Intern Program, and educational tours for all ages.

Further direct planning and implementation of the project components are the responsibility of the **Education Coordinator** and will occupy 100% of her time, as she will be hired specifically for this purpose. As assistant to the Director of Education and Exhibits, she will conduct many of the educational programs, train Gallery Hosts and act as a Museum Interpreter, and work as a "stage manager" to facilitate the successful completion of the project.

The **Special Projects Manager**, has had general oversight of the prototype projects that have largely defined the interactive characteristics of the project. He will be hired to implement activities are entirely integrated with the project plan of work.

Four **Summer Student Interns** will be hired from the local high schools and village schools. They will help evaluate Museum exhibits and programs as a part of their larger intern experience at the Museum. Their pay scale is commensurate with that of other interns who have recently worked at the Museum. They will also prepare individual skeletons for use in future museum exhibitry

### III. Fringe Benefits

Permanent staff receives fringe benefits, including health insurance, for a total rate of 29%. Temporary staff fringe benefits are calculated at 12% for payroll tax expenses.

#### IV. Consultant Fees

**Wendy Meluch** will be an advisor to the evaluation of the project. Her work includes front-end evaluation, formative, and summative, and OBE work with our principle audiences: summer tourists and winter-season local residents. Her rates are standard for her services.

**Dr. Deland Anderson** will facilitate the process of the *Community Conversations* programming. His rate is the same as it has been for the past year as a facilitator and commentator for the *Community Conversations*.

The **Technical Consultant** will be the Museum's current (contracted) Systems Manager who will have tasks connected to the design, selection, configuration, and installation of electronic components envisioned in the project. His rate for this project is the same as that normally charged the Museum for his contracted services.

#### V. Travel

Travel to the outer coast of the Kenai Peninsula is a part of the **Kenai Fjords Project** within this proposal. A Museum staff member and two high school interns will travel to a remote archeological site for two, separate sixteen day trips. Food and remote accommodations costs are calculated based on consultation with Dr. Aron Crowell and the National Park Service. Travel to villages, Augustine volcano and McNeil sanctuary is based on current airfare to those locations for four students, one museum staff member and one science mentor.

#### VI. Materials, Supplies, and Equipment

Materials and Supplies for the **WHIZ Kids** programs are also based on the actual costs of prior years programs. They include art and natural history supplies for the winter-time, elementary, after-school component; books, small honorariums for local authors, and publicity for the year-round preschool and family reading program; and scientific experiment supplies, bone preparation supplies, and exhibit fabrication supplies for the middle-school science component.

**Summer Adventure Program** costs are calculated based on prior year programs. They include three field trips for twelve middle school students and supplies for art and a variety of scientific experiments. They also include funds to allow the students to clean, prepare, research, and articulate a marine mammal skeleton under the direction of local skeletal preparation expert. His rate for this project is the same as that normally charged the Museum for his contracted services.

The four participants in the **Summer Intern Program** will research, record, and produce a digital video documenting their experience as a Museum intern. They will also prepare individual skeletons for use in future museum exhibitry, and complete an individual research project in the Museum to be presented and/or displayed upon completion. The costs for this project are the same as prior costs associated with the high school intern program.

Other equipment is funded through a combination of private and federal sources to support the overall completion of the Master Exhibit Plan project.

#### VII. Services

There are no service costs in this project being directly requested from IMLS.

#### VIII. Other

**Community Partner** expenses of the project are shown, but are not directly funded by the IMLS. The Pratt Museum regularly collaborates with community partners to produce exhibits, programs, and community events with common goals and objectives. Community Partner expenses for the Kenai Fjords project include the services of Dr. Aron Crowell of the Smithsonian's Arctic Studies Institute.

e). Other

1. The museum will purchase a mini-van that will transport the exhibits to the schools. The mini-van will be customized to assist in the loading of the exhibits and be painted in a manner that will allow us to advertise the program and grant.
2. A storage unit will be leased to house the exhibits while they are not in use.
3. Parking lot banners will be purchased for placement at the schools and the Park District to advertise the program.

